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# ART EDUCATION

THE JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION  
A DEPARTMENT OF THE NATIONAL EDUCATION ASSOCIATION

VOLUME 8—NO. 8

DECEMBER 1955

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COVER DESIGN—PHILIP WELLS

## INSURING AESTHETIC GROWTH

CONTINUAL EVALUATION OF  
THEORY AND PRACTICE



MILDRED L. FAIRCHILD

Associate Professor of Fine Arts  
Teachers College, Columbia University

Continual evaluation is essential to improvement and growth. Such evaluation of theory and practice in art education is critical to the aesthetic growth of the individuals whom we teach.

In the past two or three years I have seen scores of exhibits of the art work of students in the public and private schools and in special studio and workshop situations throughout the United States. On the whole they have been impressive. Gone are the stick and oval figures, the obviously dictated content and color choice, the many bird houses made of wood from teachers patterns. Rather, these exhibits reveal the use of a wide variety of art media, obvious experimentation on the part of the student with the tools and materials of art expression, and a diversity of content in paintings, drawings and the like. This evidence indicates that we have in large measure rejected highly directed and limiting methods of providing art experiences for children and youth in favor of experiences based on their need to select content, methods of work, tools and materials if they are to make forthright statements of their feelings. This is

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## INTERNATIONAL ISSUE DUE IN JANUARY—

As a practical undertaking in international relations, the January issue of ART EDUCATION will be an international issue with contributors drawn from many parts of the world. In reality, it will be an issue prepared jointly by the National Art Education Association and the International Society for Education Through Art (INSEA). The International Society, founded in the summer of 1954, has as its purpose the promotion of art education throughout the world. Its professional objectives are closely allied to those of the NAEA. The January issue will not only provide a means of communication among INSEA members but will also serve to inform American art educators of many international developments in their field. The Council of NAEA has generously and enthusiastically supported this idea. Inasmuch as INSEA conducts its affairs in both English and French, the issue will be printed in both languages. Alert art teachers might find this issue a good means of interesting French classes in art education. In any event, the January issue should be of deep interest to NAEA members.

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## INSURING AESTHETIC GROWTH

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encouraging, indeed. However, extensive observation of the art work of students raises some questions.

Has strong emphasis on the importance of process denied students the experiences necessary to do a **qualitative** job? This question is raised because in many instances paintings and drawings seem to lack depth, richness of content and of handling. While the work in any given exhibit reveals experimentation with materials and tools, there seems to be little evidence of growth in their use. Frankly, it is often difficult to discern whether a painting might have been done by a six year old or by a twelve year old.

Is diversity in and of itself desirable? Have we misinterpreted the intent of the stress on the importance of the provision of a diversity of materials and art activities and thus sacrificed **depth, quality and intensity** of experience? If by diversity we mean directing students into a wide range of art activities in order that they may taste a bit of each, have we denied them the opportunity for **deep experience** with a few activities of their choice which sincerely challenge them? It would seem that a more educationally sound reason for diversity than mere scope for each student is that it provides individuals with a personal choice to do, with whole hearted enthusiasm, a few things that have meaning and appropriateness for them. Such an interpretation of the importance of diversity tends to insure an **intensity** of concern and an **involvement** on the part of the student that will be reflected in the product. While it limits the scope of any one individuals endeavors, it tends to give time that is necessary to a fine piece of craftsmanship.

Lastly, have we tended to underestimate the powers and abilities of our students? It would seem that we have stressed the importance of experimentation with materials to such an extent that oftentimes a truly fine piece of craftsmanship or a maturely developed painting executed by a student is viewed with suspicion. Observations of students at work on projects of deep concern to them and equipped with the techniques and skills necessary to their fulfillment, indicate that they are capable of produc-

ing things of **aesthetic quality and fine craftsmanship**. Should we not, then, consider experimentation the means to the end and not the end in itself?



The **NEA Centennial Art Symbols and Interpretations Committee** met in the National Gallery of Art, Washington, D. C., Oct. 27 to consider various art projects in connection with the NEA's one-hundredth birthday celebration in 1957. The committee was set up by Ivan E. Johnson, president of the National Art Education Association, at the request of the Centennial Celebration office.

Mr. Johnson, standing right, is chairman of the Arts Education Department at Florida State University. Seated, left to right, are Leon L. Winslow, director of art education, Baltimore public schools, who is chairman of the committee; Jack J. Arends, associate professor of art, Teachers College, Columbia University; Raymond Stites, curator of education, National Gallery of Art; and Vincent A. Roy, chairman of the department of art teacher education, Pratt Institute. Standing at the center is I. L. de Francesco, director art education, Kutztown (Pa.) State Teachers College.

Dr. Stites, a member of the Centennial Celebration Commission, was host and consultant to the committee and became a member at their request. The committee has organized a plan for teachers of art and college art students to submit designs which might be used by the NEA in the 1957 celebration for a seal, a flag, a special postage stamp, and a cachet for the first-day-of-issue envelope. (For further details in reference to this design project please turn to page 11).

## DO WE PROVIDE FOR CREATIVE EXPRESSION?

JOEL MOSS

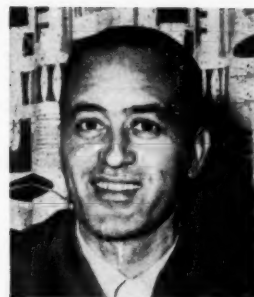
Art Department

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Interest in creative education has grown considerably in the past few years. Most writers and lecturers, discussing the values of a sound general education will emphasize the esthetic needs as part of the foundations to be established. The need for creative learning has been made more apparent by the advent of automation. If a machine can do a more efficient job than man can, in all respects but creative production, then there is little doubt as to where emphasis should be given in the process of learning. Of course the need for expert scientists and engineers is greater than ever, but this time education should go beyond technical and scientific training to reach the source within the individual which has the potential to enrich our whole society through discovering and developing the values of creative living.

Perhaps one will refer to this concern with little or no thought or say that it is nothing more than the excitable press of the erratic professors trying to be sensational. Even without the apparent necessity for a new emphasis on creative education there has always been a need to develop within each individual the potential to use his freedom from the machine more creatively. The lack of emphasis or exclusion of this value in our educational process has produced speeding away in hot pursuit of pleasure and interest, which seems always to be a little beyond the reach of most, even though we have been traveling a tremendous speed with ever-increasing horsepower. But here, as in much of the whirling dervish of time spent ineffectively, energy is exerted in the wrong direction, something like wasted energy which characterizes a fit of anger. In both instances, the net result does not achieve satisfying ends. The patient is left weak and less



able to control the next urge to explode.

One would perhaps think because so many writers, teachers and occasionally a school administrator have emphasized the values of creative education that it would have taken roots and grown to fruition. Can it be said achievement is great in this respect? One can perhaps point to some valuable gains but in the main, creative education has been talked about, but practiced little. Most people see little wrong in painting by the numbers. A clear distinction between representation of things and creative expression of ideas does not exist in the average college student's mind not to mention some teachers of art, and school administrators. It is difficult to find a teacher who can, with clear directness, state and defend the most elemental values to be derived from an effective study in his own field. One may even find a demented segment of our society damning the whole movement of contemporary art and loudly advertising for a return to the status quo. There is a tendency for the rejection of modern art in toto, as if it pertained to a single human act. These and many other misunderstandings concerning both production and appreciation can but cause some doubt to arise as to the effectiveness of creative education.

The values of art education have been presented understandably and with vigorous emphasis by scholars from various fields. Their concepts and admonitions have been passed along for all to be absorbed in whatever capacity they may possess, but in too many instances there has been little positive action and too much loose verbalization. It is not uncommon to find, in most college and university catalogues, objectives which subscribe to the values of crea-



tive learning, but the gap between what is written for public consumption and that which is practiced within the classroom is enormous. In many cases, there is little or no resemblance between stated objectives and means which are practiced to achieve them.

In the teaching of certain fields, an individualized approach to learning may not be practical, but the field of art cannot wholesomely survive without teachers who understand the nature of creativity and its adaptability to the uniqueness of each student. His peculiar capacity for creative expression demands an individualized procedure. Perhaps to some this will seem trite, but this aspect of teaching is often denied because teachers are perhaps more concerned with the finished product (objects) rather than the development of each student's capacity for creative expression.

It is not difficult to conclude that something is wrong somewhere with our approach to the problem of creative education. One can see influences from certain schools that can be traced directly to a "strong" personality in a particular art department. When visiting exhibitions, evidences of these influences are so pronounced that, without brochures in hand, it is difficult to distinguish one painting from another. These so called works of art leave one with the feeling that the ultimate objective of the teacher is to rejuvenate his faltering ego by demanding, directly or indirectly, that each student project, whatever idea he attempts to express through the teacher's scheme or formula.

This type of teaching often denies development of the most fundamental element of the creative act, i.e. the right of the student to express himself based on his own powers of perception.

Another limitation placed on the student potential for unique expression, exists in schools which demand that all ideas which are to be expressed must have a quality of "realism" or contain things and events which are readily recognizable. Interest in surface aspects of life are made manifest as a result of the teacher's lack of understanding of his field. The leanness of experience in such situations produces students with such limited concepts of the creative act

that they become a burden to society rather than being capable of contributing to, and participating in, its richness.

A weakness which often occurs with the over-eager teacher, and is definitely a violation of the student's responsibility is found in the situation where the teacher is helpful to the degree that his students do not have a chance to solve their own problems. He may take the brush or whatever tool the student is using and work directly on the student's project, solving the difficulties with speed and dispatch. If the chief concern is in turning out smart-looking "works of art" and not providing effective experiences where the student may learn to create, plan and process his own ideas, well and good, but what are the real reasons for teaching? Of course it is necessary that effective drawings, designs, paintings, etc., be produced by the student; however, emphasis can be so devoted to these that the producer is often denied the right to a significant expression of his own.

Complete freedom from instruction can be just as damaging as too much instruction, and this does exist. In many instances, the teacher has arrived at the stage where he has discovered the authoritative approach to be basically wrong and has swung so far to the left as to deny the need for instruction in any form. The results of this approach, if it can be called one, are so obvious that they need not be discussed here.

Perhaps these weaknesses of teaching are only imaginary or so local in character that little concern should be given to ways by which they could be replaced with positive procedure. It may be that the demanding teacher, the over-helpful one, the object-centered teacher or the fundamentalist are only mythical. Also it is quite obvious that there are issues at a much higher level which perhaps should be of greater concern. But if these weaknesses are prevalent and do exist in some form they exist quite within the grasp of the individual teacher. If doubt as to the effectiveness of art instruction exists and the weak link of the situation seems to be in the practices which limit creative experience—what then can the teacher do to give life to the faltering situation?

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## THE ART COUNSELOR

(TO HELP THE ELEMENTARY CLASSROOM  
TEACHER WITH ART EDUCATION)

OLIVE JOBES

Art Supervisor

Baltimore County, Maryland

Once there was a county, "rural, semi-rural, suburban, highly industrialized in parts," according to the letter which the superintendent wrote to an art institute when the local administration decided to hire three art teachers to "begin an art program." The following September when the three art teachers arrived, they found a surprising county, shaped like a free-form horse-shoe, stretching around a city at the head of a bay. It was a curriculum-minded county, long noted for superior "academic" courses of study. This interest had brought an ever-increasing awareness of a wide range of classroom learning activities. Many of these activities must be categorized as "art." A demand for art teachers to help classroom teachers within their activity programs had initiated this art education program.

The three art teachers were invited and introduced as pioneers, but pioneering in the late 1930's, in a public school system that was soon to celebrate its centennial, needs to be described with qualification. "Of course, we have always had a lot of 'art work'—" "We have some teachers who are artists in their own right, but teaching art is a little different", were two September comments. There were so many kinds of comments. They were hors d'oeuvres in the conversational fare when the art teachers met, once a month, for planning, to make outlines, and so on. Each teacher had been assigned to a large high school and one or two "feeder" elementary schools. Each was directed to use at least two-thirds of the teaching time to help classroom teachers with general learning activities. "Creative?" Yes! But equally important, we were directed, "functional"! From somewhere in the past there had come a terrible fear of "art for art's sake" and the temperamental "ivory-tower" art teacher. People amused the three, over and over,

by saying "You dress like everyone else! I remember my art teacher, and she could get into the queerest collection of clothes"; of, "But you are not *arty!*" in a surprised and complimentary tone. We were grateful for our own wise "art education" training about such affectations. We were grateful too for our convictions about the importance of creative expression, because there were times when we needed "home-strike" answers for the barrage from a certain few vocal unconvincibles about "helping my first graders draw people so they know just how to do it." We were most grateful on the whole because so very many sympathetic classroom teachers encouraged us. One said, when we discussed our problems: "Don't worry! Anything that arouses so much enthusiasm in children will be supported by teachers and parents." Yes, we had encouragement, and, most of all, from the boys and girls!

The next year one teacher was appointed art supervisor and three more teachers were hired. The art supervisor bought a car and went "on call" day after day all over the county! Elementary classroom teachers welcomed her, talked about what their pupils were interested in doing, and the art supervisor often worked with the teacher and the class. The wealth of enthusiasm and friendship outbalanced problems.

Then came the war, unusual art teacher shortages (armed forces, marriages, maternity, etc.), budget problems. A rapidly growing post-war pupil population brought new problems and new potentialities.

The secondary school program had evolved so that there were varied elective art courses in the senior high and a general art program for the three junior high school years. Some teachers specialized in going into classrooms and helping pupils with the activities projected in terms of social studies, science and other subjects; but there was also a general art program where all junior high pupils might work creatively in many kinds of two and three-dimensional materials.

Elementary teachers had progressed far in their understandings of art education. Their pupils moved into secondary schools, into colleges, and back into the county as teachers. The vista of the function of art education enlarged to en-

compass much more breadth and depth in art expression for children. Schools soon found an "on-call" art supervisor booked too many months ahead.

Elementary classroom teachers repeatedly said such things as: "What can be done about helping us more?" "If an art teacher could only be in our school regularly!" Said the general counselors: "We need help, but we do not want a special separate program. I have known that kind of program and it becomes the art teacher's program. It gets away from the needs of boys and girls and becomes 'art for art's sake'! You don't believe in *that*!" For this phrase (and the one about the ivory tower) the art supervisor had developed a humorous response, ending in an "Oh, please!" shrug.

The child-study program had been initiated in Maryland and added to our comprehension of the basic needs for boys and girls. In a way every major concept seemed an art teaching concept. When Dr. Daniel Prescott of the Child Study Institute addressed the art teachers at a state meeting, more than one commented to this effect: "It is good to hear the things I believe restated in terms of general education and psychology." The child-study program emphasized the important role of the classroom teacher in helping elementary pupils. It also emphasized the complexity of responsibility which was placed upon the shoulders of the elementary classroom teacher.

As a beginning two art teachers had been appointed to work in the elementary schools. At this time very few art teachers were available, and none seemed interested in an elementary art teaching position. We had some classroom teachers who were interested. We chose two who had considerable art training and were strong classroom teachers. Each had been an assistant principal, skilled in human relations and in meeting the overall responsibilities of a school program. Each had about three hundred teachers to help. Each was very much liked, and soon found himself with much too much work. Once again came the demand from principals and teachers, "More! We need more help!" We added another, and then two more. At present there are twenty art counseling assignments, grades 1-6.

The county's population was growing phenomenally. There was a classroom teacher as well as art teacher shortage. However, there were now applicants from art schools who expressed preference for an elementary teaching position. We added beginning teachers. Problems about attitudes, subject content, division of responsibility and scheduling began to crop up! Some were persistent? Some problems were reported by art teachers, others by classroom teachers or by principals. We made a survey of problems and solutions. These are some of our questions and answers.

Question: What is the role of the art teacher in the elementary schools?

Answer: The art teacher is really a helping teacher or resource person. He helps the classroom teacher plan creative activities which relate to his pupils' experiences. He contributes his art knowledge and techniques, demonstrates and evaluates, as he and the classroom teacher work toward a continuous well-rounded educational program. He **cooperates** in helping the classroom teacher solve problems in art education which relate to the general and specific needs of pupils.

Many elementary teachers have had limited opportunities to become acquainted with and confident in the use of tools, materials, and techniques which they visualize as a part of the children's creative art opportunities in our schools. The art teacher gives the classroom teacher pertinent in-service help with exploring materials and techniques as he makes vital the important philosophical and psychological concepts.

Question: Why does our art teaching continue to be basically the classroom teacher's responsibility?

Answer: Children use art as expression for thoughts or feelings. Art changes as the child changes, but it is always, if honest, child-expression. So it is not a separately planned subject matter field but related to the child's experiences, in his normal activity. For each class (each child) the experiences differ. No ready-made pattern of experiences or expression can be found. While the classroom teacher can know the activities common to his pupils, the art teacher cannot



know them well, in terms of the many more groups he may help. When there has been opportunity to see various approaches we have found that this key person, the classroom teacher, when he understands the basic needs and creative drives of his children, does the best art teaching we have in our classrooms.

Question: Why then do we think the role of the art resource person is important?

Answer: There are two reasons: (1) The basic understanding of art as creative expression is very complex. Desirably, its relation to impression requires continuous personal balancing. The child's experiences in learning to choose in terms of his thoughts and feelings are complex enough, but the teacher must also continuously help him learn to choose.

The comments of one teacher will illustrate the point. "I was afraid of my art teaching. I thought I must know just how and what the children were to produce. I would worry because I did not see how I could guide them to get certain results even if I had a vision of the product beforehand. I felt I needed to tell them what was wrong in each instance, and that I needed to tell them how to make it right. **But now I have a different point of view!** I know that I do not tell them what to put in their pictures and I do not wish to control their action in any such way. I think about what I can do to help them discover what they can do with their own interests and needs for expression. It is a little like giving a thought test where they cue the problems. No one but the individual can give the answers to such problems or have them all worked out ready-made. I look for the way they think out answers. I watch them take form, I encourage by my interest, and sometimes I talk about choices, but I don't make the children's choices for them. We look at the results together, the children and I, to learn to evaluate, and to improve, and we enjoy what they have done. It is not hard to help children with the basic art principles couched in their terms, such as: fill the page so that the whole is interesting, make important things large; related colors harmonize more closely and are pleasing together; light and dark contrasts give

emphasis. I am most grateful for help with this point of view."

And then this teacher hastened to add: "Of course, there is more to my having this viewpoint than meets the eye. I feel I have practical help close at hand with any technique my pupils may wish to try. I am not so afraid of our getting in over our heads." When the child is encouraged to express his ideas he requires help with many kinds of materials, many techniques. He will profit by experienced help in working with many art processes.

There are many questions about scheduling the art teacher which we have found most answerable by an emphasis on flexible and individual school planning.

There are many questions about other overall in-service help for groups of teachers. We find that there are many things which can be done to help teachers think imaginatively about the use of materials and tools in art expression and also to keep abreast with new developments.

1. A popular approach to give help in being creative about materials and tools is for teachers to explore their basic properties, in personal experimentation. A faculty meeting or series of work-experience meetings may be organized by principal, art teacher, and/or art supervisor, upon request.

2. Exhibits or bulletin board displays which show examples and clippings about "new" processes and techniques are used. A good approach is to relate the "new" to other more familiar forms. Sand casting for sculpture may be related to plaster casting, and box sculpture to newspaper armatures in papier mache!

3. A panel discussion for a faculty or PTA meeting permits classroom teachers and art teachers to present, discuss and evaluate "New Ideas Within the Art Program."

4. Teachers visit various exhibitions of children's work in the children's wing of the Baltimore Museum of Art.

5. We purchase films for our central school library which can help teachers understand new approaches in art. There is a broad selection of E.A.A. and other loan exhibition material which we find helpful.

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## LOCATION AND PURPOSE OF A DEPARTMENT OF ART

STUART R. PURSER

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University of Florida  
Gainesville, Florida



How many college and university departments of art are administratively located where they can make a genuine contribution to the campus, state and region? Has a creative and practical approach been followed in determining the location and purpose of the department of art, or has the administration accepted an inherited situation predetermined by an administrative decision that was made during the infancy of the institution?

Unfortunately, some institutions—in the face of economic pressures, regional demands, or changes in policy—have altered much of their entire character and purpose without the administration or planning committees having questioned the existing art program.

Some departments of art were originally intended to serve only small liberal arts colleges, teacher training colleges, professional schools, or technical institutions; through the years they have retained their primary location and purpose although the institutions may have grown into large universities consisting of equal component colleges all needing the services of the department of art.

In small institutions or in institutions of a specialized nature, the administrative location and purpose of a department of art is less complex and more easily defined. However, even in these institutions, there is serious danger of short-changing the students if art continues to be labelled as important for one group only.

In a large university the problem of locating the department of art where it can best serve all the students is more complicated. Some universities have tried to solve the difficulty by establishing multiple art departments in several

colleges on the campus. One objection to this plan is the danger of the several departments becoming competitive and having difficulty in presenting a unified and solid front to the public, campus, board or legislature. Another argument against multiple departments lies in the expense of duplicating necessary equipment. Many states have, for this reason, passed legislation prohibiting departmental duplication.

Where one department of art is obligated to serve a large university the administration should make every effort to free that department from the restrictive bounds of an educational philosophy dominated by any one group. The cultivation of the creative abilities of a student body is a serious responsibility: Our most progressive administrators and educators know that art, like music, is for everyone, and that merely to provide sound guidance and training for the professional art student is not enough. They recognize the obligation of the department of art to provide creative and cultural opportunities for all the students.

In recent years studies have been undertaken to determine the administrative location of art departments: This attempt to find the ideal situation has often led to the practice of adopting the plans of other institutions whose situations are frequently completely opposite in purpose. Administrators have seldom considered the effectiveness of the programs of these schools. In fact the institutions being patterned after have, in some instances, conducted studies challenging the location of their own departments. Evaluations are sometimes solicited from outside educators and consultants; often their recommen-

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## COMMITTEE REPORTS

### SUPPORT H.R. 6874

MARY ADELINE McKIBBIN

Chairman, Legislative Committee

National Art Education Association



At its meeting in Chicago last July, the Council of the National Art Education Association unanimously endorsed H.R. 6874, a bill introduced in the House of Representatives in June by Rep. Frank Thompson, Jr., of New Jersey.

In its revised form, H.R. 6874 is a bill "to establish a program of cultural interchange with foreign countries to meet the challenge of competitive coexistence with communism, to establish a Federal advisory commission to advise the Federal Government on ways to encourage artistic and cultural endeavor and appreciation, and for other purposes."

While H.R. 6874 emphasizes the importance of a strong cultural front for the United States in the ideological cold war, it also recognizes the importance of the creative arts to a democracy by stating "there is an important principle which we should ever keep in mind—the principle that freedom of the arts is a basic freedom, one of the pillars of liberty in our land."

The revised draft of H.R. 6874 has a more limited scope than did the original bill. In its present form, it makes two specific provisions:

I. THE ESTABLISHMENT OF "CULTURAL PROGRAMS AND PROJECTS INVOLVING THE INTERCHANGE OF CREATIVE AND PERFORMING ARTISTS AND ATHLETES WITH OTHER COUNTRIES," including representation of the United States "in artistic, dramatic, musical, sports, and other cultural festivals, competitions, and similar exhibitions abroad" and "United States participation in international trade and industrial fairs and expositions abroad."

Such programs have been accomplished in a limited way through the President's Emergency Fund which has augmented projects of the In-

ternational Educational Exchange Program and the United States Information Agency. In essence H.R. 6874 would give legal status to and thus insure the future of such plans for participation in international cultural affairs as have been carried on through the Emergency Fund. Congress has extended this Fund for another year.

Selection of persons and projects to implement such a program would be made by the President in consultation with an advisory committee of twenty-one members to be selected from nominees submitted by fifty some named cultural organizations, of which the National Art Education Association is one.

II. THE ESTABLISHMENT OF A FEDERAL ADVISORY COMMISSION ON THE ARTS in the belief that "encouragement of the arts is a demonstration of itself and to others of a nation's belief in its spiritual resources and creative destiny."

The policy underwritten in this section of H.R. 6874 states: "(a) that the growth and flourishing of the arts depends upon freedom, imagination, and individual initiative; (b) that the encouragement of creative activity in the performance and practice of the arts, and of a widespread participation in and appreciation of the arts is essential to the general welfare and the national interest; and (c) that the encouragement of the arts, while primarily a matter for private and local initiative, is an appropriate matter of concern for the United States Government."

The Advisory Commission established by II of this bill would consist of twenty-one members appointed by the President from among qualified private citizens. In making these appointments, "due consideration" would be given to recommendations of the same fifty plus cultural

and sports organizations named under I of the bill.

The Commission so created would make studies and recommendations relating to appropriate methods for "encouragement of creative activity in the performance and practice of the arts, and of participation in and appreciation of the arts."

Thus the revised H.R. 6874 limits its scope to the two major provisions of the original bill: discovery of ways to promote the creative arts at home and plans for interchange of United States arts and artists abroad to counter the propagandized picture of the United States as "uncultured, materialistic, and money-mad."

Provisions of the bill in its earlier form included: grants to states for the development of cultural programs and projects; a medal for distinguished civilian achievement; and tax reduction on admissions to fine arts programs.

Tax reduction has been introduced as a separate bill and referred to the House Ways and Means Committee, where Rep. Thompson feels it has a fine chance for passage. The civilian achievement award plan was recommended at a July hearing and will probably reach the House as a separate bill early in 1956. Grants to states will come later.

A bill identical to H.R. 6874 in its original form was introduced in the Senate by Senator Murray last July. This bill, S. 2613, after two readings was referred to the Senate Committee on Labor and Public Welfare. The Senate is expected to follow the House leadership in respect to these bills.

The revised H.R. 6874 has an excellent chance for adoption, according to its author. Hearings will be resumed on the bill early in the next session of Congress. At that time, representatives of the National Art Education Association will be invited to appear and testify. Meantime all members of the National Art Education Association, regional, and local art organizations should send their endorsements of H.R. 6874 to the House Education and Labor Committee, 452 House Office Building, Washington, D. C.

Under the enlightened leadership of Rep. Thompson a number of bills important to the

arts have already been written into law by this Congress:

1. A bill introduced by Rep. Thompson of New Jersey raised the amount allocated to the Commission on the Fine Arts, a cultural advisory commission for the District of Columbia, from \$10,000 to \$35,000.

2. A bill authorized the formation of a twenty-one man commission to submit plans by February, 1956, for a civic and cultural center in Washington, D. C.

3. A bill extended the President's Emergency Fund for a second year with an appropriation of \$5,000,000 to continue the cultural interchanges which have proved so effective in disproving Soviet cultural propaganda.

As members of the National Art Education Association, we would do well to express to Rep. Frank Thompson, Jr., of New Jersey, our appreciation of his vision and unflagging effort to gain Congressional recognition of the importance of the nation's creative artists and arts both to itself and to its relations with other countries.

ACT BEFORE JANUARY IN SUPPORT OF H.R. 6874 to be known as the "American National Arts, Sports, and Recreation Act."

## COMMITTEE ON STATE DIRECTORS OF ART

In planning for the pre-convention Workshop of State Directors of Art, a process was used which would involve each of the fifteen members of our Standing Committee. By means of a questionnaire to all members, we ascertained new and continuing problems on which the group wished to work.

### First Recommendation

That the NAEA Council make some clear definition of the function of the standing committees and their implications for the national picture of art education; and that the Council study methods by which channels may be kept open for implementation of proposals or recommendations submitted by the standing committees to the Council.

### Second Recommendation

That the NAEA study the standing committees



## N.E.A. CENTENNIAL DESIGN PROJECT

In connection with the plans for the NEA Centennial to be celebrated in 1957, the Association has designated a committee to devise, interpret and activate those activities of the Centennial which pertain to art. This committee is composed of members of the NEA's art department, the National Art Education Association, under whose aegis this phase of the Centennial will be carried on. This will include, among other things, "the provision of symbols and interpretations" for use in publications and in numerous other ways to promote awareness of the Centennial. The Committee is made up of Jack Arends, New York; I. L. de Francesco, Pennsylvania; Ivan Johnson, Florida; Vincent Roy, New York; Raymond Stites, Washington, D. C. area; Leon Winslow, Maryland, chairman, and Paul Street, Director of the Centennial, *ex officio*.

At the initial meeting of the Centennial's Art Committee, held at the National Gallery of Art in Washington, D. C. on October 27, it was decided that the NEA should extend an invitation to teachers of art and to students in colleges, universities and art schools to participate in a nation-wide project involving the creating of original and unique designs for (1) a flag, (2) a seal, and (3) a postage stamp and cachet for the first-day-of issue envelopes.

The designs for all of these symbols should include the legend "NEA" or "National Education Association", and the dates "1857-1957". In the case of the stamp, however, the legend may include, in addition, the Centennial theme, "An Educated People Moves Freedom Forward". For convenience in handling the drawings, a sheet size of 8½x11 inches was recommended, each design to have lettered on the back of it, the name and address of the designer together with his status (that of teacher or student), and the name of the school with which he is connected.

E. G. Jewell, member of the Centennial Stamp Committee, suggests that artists keep in mind

the sizes of the most commonly used stamps and present proportionally shaped designs. The regular stamps are .75 by .87 inches for the design only. The usual commemorative and the so-called special-delivery size is .84 by 1.44 inches measured the same way. The design must include the words "U.S. Postage" and the denominational value. The NEA cannot actually design the final stamp, but is to provide examples of designs to artists of the Federal Post Office who will do so. The cachet is by postal regulation limited to 1/3 the size of the envelope used, the standard-size envelope being the most popular. The larger No. 9 and No. 10 envelopes are seldom used for first-day-of-issue covers.

Mr. Jewell announces that he will gladly lend items from his own collection to artists who are interested in examples of stamps and cachets. He may be addressed at the Rockville (Maryland) Junior High School.

The Committee decided further that free choice of idea, medium and color should be left to the individual designer, and that no directions regarding design, other than those enumerated in the preceding paragraph, are to be given out.

All design chosen for use in connection with the NEA Centennial's Design Project will be purchased by the Association. The Art Committee of the Centennial Celebration will act as the jury of screening and selection. Due credit will be given to these designers whose work is thus acquired by the Association, which will protect the use of each design by copyright in its own name. The purchase price for each design so copyrighted will be fifty dollars. The Committee reserves the right, in consultation with the designer, to use the designs purchased in any way it deems appropriate, in connection with the publicizing and celebration of the Centennial. The Association also reserves the right to retain any or all of the designs submitted by the Art Committee, for possible showing at a Centennial exhibition.

All designs for the flag, seal, stamp and cachet must be received by the Director, Centennial Celebration, National Education Association, 1201 Sixteenth Street, N. W., Washington 6, D. C., not later than May 1, 1956.

## BOOK AND FILM REVIEWS

HELEN CABOT MILES

Art Teacher,  
High School  
Newtown, Mass.



Frederick M. Logan, **Growth of Art in American Schools**, 310 pp., 20 ill., New York: Harper, 1955. \$3.50.

To say that there is diversity in the theory and practice being fostered by art educators is somewhat of an understatement. It is not uncommon to find basic differences within a single school building. Teachers arguing their own point of view staunchly maintain that **they are teaching art**. Discussion that follows which pits "your way against my way" usually leads to fruitless debate. Discrepancies that are at the level of teaching methods need to be looked at in the context of our available knowledge about the nature of artistic expression, the purposes of general education, the ways that people grow, and the social environment in which the art program exists.

A reader searching for "quick and easy solutions" to teaching the arts will be hard put by **Growth of Art in American Schools** by Frederick M. Logan. The book is one that opens wider the possibilities for the artist-educator to sense his role in general education. This is done by bringing into synthesis some of the heretofore diverse fields that operate in understanding the role of the arts as an educational medium.

The ideas presented by Professor Logan are structured in an historical context. Developments in art education are seen in relation to influences from the studio arts: American Painting from the Eighteenth Century to the present, The French Fauves, The Bauhaus. The impact of educational

theory and research: the contributions of Horace Mann, Friedrich Froebel, Francis W. Parker, Arthur Dow, John Dewey, Franz Cizek, Maria Montessori as well as the implications of the Owatonna Project and the Eight Year Study are viewed in the light of their unique influences. To some, this might be thought a presumptuous undertaking; indeed, if taken to be a "detailed" analysis of each individual discussed, the book would prove somewhat lacking. Professor Logan has sketched a broad structure of ideas and directions on a large canvas. He encourages his reader to probe deeply in the original sources to derive greater meaning and significance for teaching. This is no easy task for the art educator, for, as Logan puts it, "Art Education, if it deserves the name, is bound to create some intellectual and emotional seething, and an examination of personal and social values, as part of the privilege of personal expression and the attainment of a craftsman's skills."

**Growth of Art in American Schools** is a significant and timely contribution to the field of Art Education. It provides some sense for the dynamic factors involved in being sensitive to the arts as an educational medium. The book is, at once, a clear analysis of where we have been, as well as a challenging statement of where we need to go.

JEROME J. HAUSMAN, Ass't. Prof. Art Education  
School of Fine and Applied Arts, The Ohio State University

**A Foundation for Art Education**, Manuel Barkan.  
New York, The Ronald Press, 1955. 232 pages,  
price \$4.00.

It is generally believed that most teachers teach the way they were taught. Imitative teach-

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ing of this sort is not of the best for it tends to center about methods rather than understanding. Mr. Barkan's book is aimed to help the art teacher and the classroom teacher meet the everyday demands of the classroom with sympathy and understanding because he bases his action on a well conceived philosophy rather than on the proverbial "bag of tricks". This book is very stimulating and a challenge to every art teacher.

Part I of the book considers the development of art education from its early beginnings, indicates the sources which have led to contemporary thinking and presents some of the basic teaching problems confronting art education today. Part II discusses the creative process, values which individuals derive from art experience and the relationship of personality development to creative experience. These topics are dealt with in relation to basic concepts and ideas about human behavior growing out of research in philosophy, cultural history and the behavioral sciences. Part III brings the findings from these related fields together to form a new frame of reference for art education and considers the implications these have for the improvement of teaching in the elementary and secondary schools.

The value of Mr. Barkan's book lies in the process he has outlined for the development of a philosophy for art education on the part of every teacher. The book's weakness lies in appearing at times too sure, too pat and too right. Some subjects, like the place of the subconscious in human behavior for example, are treated too hurriedly and briefly for one not familiar with them to respond with the depth necessary for

complete understanding. One feels also at times that the organic and developmental organization of the book is not as functional as it would appear and that the author looked for supporting evidence to back up a solution he had to begin with. This may be because so many concepts need deeper treatment and also because there is no suggestion that disciplines other than those mentioned by the author may have a bearing on a philosophy for art education. Most noticeable among the missing disciplines is that of medicine, particularly the sub-discipline of physiology.

The teacher will want and will need to pursue further the concepts and ideas presented by Mr. Barkan. The book will serve best when used as a guide by a teacher for the clarification of his own ideas for, as Mr. Markan so rightly points out, the teacher is the basic foundation of art education.

RALPH BEELKE, Prof. of Art, State Teachers College, Fredonia, New York

**The Arts of Costume and Personal Appearance**  
by Grace Margaret Morton (second edition)  
John Wiley & Sons, Inc. \$6.00.

Of **The Arts of Costume** Jackie Von Ladau, weaver, designer, and former director of a forward-looking, creative school of fashion has this to say:

"This is a sincere, comprehensive and factual book based on a broad knowledge of the history of fashion psychology and the principles of art. Written as a text book for teachers and students it is thorough and not superficial, and it refrains from giving the misinformation so often associated with fashion personality books.

"The development of the Yin and Yang types is fresh and convincing and much less complicated than most theories. The chapter on fabrics and furs is particularly valuable in the light of today's glamour advertising, because it contains valuable, much needed information. One can only hope that she who reads will heed. The author is on solid ground when dealing with facts and principles, but is less so in proving their application to current clothes problems. Perhaps it is that the reader has been convinced before

(please turn to page 16)

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—A. Kenneth Yost, Art Education

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## PROFESSIONAL NEWS

PAULINE JOHNSON

Asso. Prof. of Art  
University of  
Washington



Have you ever stopped to think how much you gain from your membership in the N.A.E.A. and the Regional Associations? Your Regional News Editor has been surveying the various groups and is impressed with all the services and publications available in addition to the intensive plans being made in preparation for the spring conventions.

The N.A.E.A. focuses your sites on national directions as well as revealing world wide trends. It serves as a leader and coordinator in the field of art education through such publications as the JOURNAL and the YEARBOOK. It fosters research and promotes study of important issues. On top of all this, it presents an important conference every two years.

Why not encourage some of your friends to send in their membership through one of the Regional Associations and help build up more support for these hard working organizations as well as the National? Perhaps many people do not realize the great effort and time that the officers and committee chairmen put forth on an unremunerative basis. They need all the encouragement you can give them.

Then we have our very fine State Associations. Plans have been discussed to provide for affiliation of these groups with the Regionals, and the Western Arts Association has led the way in making this possible, setting a trend for other parts of the country.

This column is devoted to assimilating and dispersing news of interest coming from the Regional Associations which includes the Stage

groups as well. Those State groups wishing to submit information not available through the Regionals can forward items directly to the editor of the JOURNAL.

### Curriculum

Information with regard to curriculum studies would be appreciated. Missouri's State Art Guide was listed as one of ten outstanding curriculum materials by the Association for Supervision and Curriculum Development of the N.E.A. The Curriculum Materials Committee of the Western Arts Association, chairmaned by Grace Chadwick, has material from Arizona, Colorado, Indiana, Illinois, Iowa, Kansas, Michigan, Minnesota, Missouri, New Mexico, Ohio, Oklahoma, Texas, and Wisconsin. The Nebraska Art Education Association is writing a course of study in art for the secondary level with the cooperation of the Nebraska State Department of Education and the assistance of Manfred Keiler.

The November 1955 issue of the E.A.A. BULLETIN features a report entitled "Experiencing Art" by Lillian A. Calcia, chairman of the Art Department at the State Teachers College, Newark, New Jersey. This interesting article reveals one department's successful attempt at reorganizing its art offerings for the general education student in which the concentration of work was limited to twelve credit hours in the sophomore and junior years. One of the interesting aspects was the reduction of the number of different disciplines a student experienced each semester so that there were a few experiences rather than many, to insure a successful attainment in terms of personal skill and end product. There is a trend in this direction in other places and some evidence that more time is needed for development of personal abilities rather than trying to provide too many different types of experiences. Students report a higher level of achievement and more lasting values. This report shows how the curriculum was divided into Studio Experiences for the first year, followed by a Lecture-Discussion unit to round out an understanding of the nature of the art experience, its role in personal development, and its significance in our own as well as other cultures.



### Television Education

More and more is being accomplished in art education through television channels. The Art Education Department of the State University of Iowa will go into its fourth year of programs this fall over WOI-TV, Ames. Frank Wachowiak, head of Art Education is monitoring this series dealing with aspects of art through the ages.

The Art Department of the Seattle Public Schools is featuring a series on "Art Around Us" over KCTS, Educational Television channel, under the direction of Dale Goss, Director of Art in the Seattle Schools and former president of the N.A.E.A.

### E.A.A. Publications

The following editions of the EAA Yearbooks are still available. 1952—"Art Education in a Scientific Age" which includes three of the major addresses of the 40th EAA convention along with committee reports and membership directory. 1954—"Sources and Resources For Art Education" includes chapters taken in whole or in part from the addresses and discussions of the 1954 convention, as well as committee reports and membership directory. These may be obtained while the supply lasts at a special rate of \$2.00 to present EAA members and \$3.00 for those not members. Order from Lillian D. Sweigart, State Teachers College, Kutztown, Pa.

Included in the publication listings are the following three Research Bulletins. 1954 "Aspects of Creativity", which presents several approaches to creativity to contribute a basic philosophy in creative teaching or even point out new directions in art education. 1953—"Art Education at the Junior High School Level", which presents studies pertinent to better secondary teaching. 1950—"The Meaning of Integration for Art Education" with views and research including authorities in fields other than art education. The supply of the 1951 and 1952 Research Bulletins is completely exhausted. The ones listed above are forty cents each, or twenty five cents each in lots of ten or more copies to EAA members. They are fifty cents each for non-members.


### State Publications

Many state associations have their own publications, which vary from mimeograph leaflets to artistic printed productions. The Bulletin of the Washington Art Association established in 1954 has already become a collector's item. Issued four times a year, this publication features an attractive cover, a photograph of a work of art from either a child or adult, and a souvenir insert which may be a block print, serigraph, or even a photogram. Malvina Heiberg was the first editor, and the present co-editors are Roy Schonnewill and Ramona Solberg. Even the printer is an art teacher and member of the Association. The first issue this year will come out in December and feature "Living With Sculpture". Those wishing the Bulletins can join the Washington Art Association by sending \$1.00 to the Secretary, Isabelle Claussen, Art Department, Vancouver Public Schools, Vancouver, Wash.

### Personalities

**John Lembach**, formerly with the Art Department at the University of Denver and editor of the WAA Bulletin, has accepted a professorship at the University of Maryland. **Harlan Holladay**, for two years at the Commercial Art Department at the Des Moines Technical School, is now on the art staff at the University of Nevada in Reno. **William Sturdevant** has left Mankato State Teachers College to become Art Supervisor at Joliet, Illinois. His place was taken by **Paul Hapke** of Jacksonville. One of our favorite people, **Ina Culver**, is editor of the Missouri State Art publication "Show-Me-Art". The new Director at Southern State Teachers College, Springfield, South Dakota, is **John S. Kiel**.

For Art Education



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## BOOK AND FILM REVIEWS

(continued from page 13)

opening the book that clothes have been relegated to a less important and time consuming place in 1955 thinking."

Still, the three educators who have made this revision of the 1943 edition are well aware of the danger and have tried, quite evidently, to stress basic principles in every case, cautioning the instructor most specifically to supplement the book with additional illustrations that will make up-to-date application of the principles. Suggested references range from fashion history to social psychology, in an effort to emphasize consideration of "the whole man" or—in this case "the whole girl." The book will fill a need for many a teacher from 7th or 8th grade up.

**Art in East and West.** An Introduction through Comparisons by Benjamin Rowland, Jr. Harvard University Press, Cambridge, Mass. 1955. Price \$5.00.

Here is a valuable little book, serving to introduce the underlying creative art spirit found in the several corners of the world during entirely different periods of history. Under one cover, Mr. Rowland has collected many a treasure from Museums, arranged in comparative pairs, inviting you to study their mutual inspiration, to participate with him by text in seeking out their underlying philosophy and enjoying the challenge and appeal that they create for each individual.

Content: Each chapter deals with a specific art expression, from which the Art Enthusiast, the Fine Arts Instructor and the Student may find and start with his favorite theme and then include the wider horizon. These comparative examples represent Sculpture and Painting, from the Human Figure and Landscape to Birds, Beasts,

Flowers and Still Life. His critical spotlight falls upon the range of Eastern Artistry within India, Turkestan, Afganistan, Mongolia, Japan and China, while the Western balance is maintained by those unknown artists of Herculaneum and Gothic France, Michelangelo, daVinci, Donatello, Botticelli, Martini, Fouquet, Durer, Lorain, Whistler, Picasso, Audubon, Flannigan, Marin and Graves. Thus alerted, the reader finds historical facts, technical notes and adequate philosophical comment, enough to inspire and challenge further exploration.

Style: Mr. Rowland gives thoughtful regard to both East and West. On the one hand we have, for example his apt quotation from the apocryphal legend of St. John, "The Portrait is like me, yet not like me but like my fleshly image, for if this painter desireth to draw the very me in a portrait, he will need more than colors and things that are seen with the eye." Again, the author phrases this Eastern concept about landscape, "The dominant aesthetic need was, as we may see in every branch of Chinese art, not a precise transcription of nature in the sense of total visual effect, but rather the representation of the essence or spirit peculiar to the manifold creations of the world of nature." Typical balance in comparisons is given when Mr. Rowland uses Pieter Brueghel's "Alpine Landscape" in relation to "Autumn Weather in the Yellow River Valley" by Kuo Hsi — "the approximation amounts to a very close spiritual parallel as well. In no case can this resemblance be explained by anything like an actual influence, but rather the action of like spiritual inspiration expressed in similar, but independently evolved techniques."

In conclusion, the book is timely, serving well the all-important cause of deepening the consciousness of ONE WORLD.

HAROLD F. LINDERGREEN

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## NOTICES

### NAEA Committees

The Committees of the NAEA have been in action since October. A report of their progress will be given in the February issue of the Journal of Art Education. At that time the full membership of these committees will be announced.

IVAN JOHNSON, President

### Conference On Children and Youth

The National Art Education Association will be represented at the Joint Conference on Children and Youth, at the Hotel Hamilton December 5 and 6 by Mr. Leroy Gaskin, Art Instructor, Fairmont Heights High School, Washington, D. C.

### American Doctoral Dissertations On Art Education in Foreign Countries

Walter Crosby Eells, Washington, D. C.

The writer has recently completed a study of some 15,000 doctoral dissertations in the field of education which have been accepted by American institutions of higher education. More than one thousand of these have dealt with various phases of education in foreign countries.\*

Of the dissertations concerned with foreign education, a half dozen have been found which deal with some aspect of art education. Following is a list of these, with name of author, title of dissertation, institution at which it was accepted, and date of acceptance.

CLUBINE, GORDON LAVERNE—"A Plan for the Improvement and Extension of Art Education in Ontario Secondary Schools." (Canada). Columbia University, 1952.

CLUBINE, MARY R.—"Effective Procedures in the Teaching of Art in Ontario Secondary Schools." Columbia University, 1952.

GARBER, HELEN L.—"A comparative Study of Plato and Tagore in Relation to Aesthetic Education." New York University, 1940.

NYQUIST, FREDERICK VICKSTROM—"A Comparative Study of Drawing Methodology in London, Paris, and Vienna. Harvard University, 1950.

RABUS, MAXIMILIAN—"The Fine Arts in the Education of Hellenic Boys." New York University, 1926.

WILLIAMS, RONALD I.—"Art in Mexico: A Text Emphasizing the Techniques of Mexican Art for the Use of the College Art Teacher." New York University, 1941.

\* For a summary report of the general study, see Walter C. Eells, "American Doctoral Dissertations on Foreign Education," *Higher Education*, 12: 19-22, October 1955.

### 1955 YEARBOOK

The 1955 Yearbook *ART, A FRONTIER FOR FREEDOM* was mailed to 1954-1955 members during October. Many copies have been returned by the Post Office due to changes of address of which we were not notified. When these copies are returned to the office, postage for the returned book is collected. Then, when a member writes us that he has not received his copy of the yearbook, postage is paid a third time. A remittance of 25c must accompany your request that your yearbook be forwarded to your new address to cover postage and special handling. Members during 1955-1956 will receive the 1956 Yearbook when published. Please notify us immediately when you change your address.

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## COMMITTEE ON STATE DIRECTORS OF ART

(continued from page 10)

with regard to over-lapping or duplication; and when the number and function of these committees is definitely established, request Presidents or Councils of Regionals to establish similar time in Regional conventions for these committees to meet. The work of the regional committees would then be channelled back into the NAEA standing committees, providing a grass roots development from states on to region and region on to NAEA.

We commend the organization and planning for the various workshops and the vigorous attempt made by the Chairman to have all committees strive for a definite two-year program of action.

With this in mind, and since all our discussions relative to problems concerned with pre and in-service training, accreditation and certification, recruitment and retention, etcetera, seemed to convince us of the national need for some compilation of descriptions of good practices, sources of the best written and visual material as well as common agreements on certain aspects of our work, we decided to center on the idea of a "source book", the proposal for which was submitted to the NAEA Council in St. Louis.

**Organization for Action** (with regard to the "source book") resulted in a series of steps for procedure:

**Step I**—Our group will develop a questionnaire which will incorporate a statement of purposes, aims, values, tentative content, and possible need.

**Step II**—This questionnaire to determine need will be sent to the entire national membership through state organizations (via state art presidents, wherever possible).

**Step III**—A brief of the results would be submitted to the NAEA Council for consideration and after editing, would be published in the Journal for national membership reaction.

**Step IV**—If these steps indicate national need, our group would then propose the following:

### Third Recommendation

That a new committee be established, composed of a cross-section of committee groups and including at least one representative from our Standing Committee to proceed with develop-

ment of contents and possible cost. Also that the Council give consideration to the idea of this "source book" being one of our research year-books.

### Other Questions Raised and Discussed:

1. What new developments have occurred in your state art work since the last meeting of '53?

2. What are the recent trends in the pre-service and in-service training of art teachers? (guests participated).

3. What are some effective means for convincing those outside the field of art of the values of art education?

4. Have we found better means than "the workshop" to assist classroom teachers with art problems?

5. How have new developments in our states affected statewide understanding of art education, desirable teaching practices, cooperative planning between art and general educators, art facilities, budgets?

6. What is a good art program for the small high school?

### Other Group Plans:

1. It was suggested that we begin immediately to build up material in resource packets to send from one to the other (in group) and a "round robin" letter to keep in touch as material is compiled.

2. That we meet at regionals (one person within region to plan programs) every other year, and send reports back to appointed chairman.

3. That at another NAEA meeting we divide ourselves for covering all meetings on the program in order to bring back happenings to this group for greater sharing of ideas.

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## THE ART COUNSELOR

(continued from page 7)

6. We are alert for professional books and magazine articles which we advise be studied by teachers, but not placed in the hands of pupils.

The art teacher's goal is the classroom teacher's goal: to develop well-educated, competent and perceptive young people, able to find emotional stability and a functional use for their creative abilities in their work. We all cherish a hope that our classroom programs will provide adequate opportunities for meeting the basic art needs of the child to grow through individual expression and individual visual judgment. We are all interested in the ways children express themselves and in the way they make choices. In other words, we are all interested in children as artists as they see and feel, respond to color or form and texture, coordinate action with ideas, build and re-build in the normal course of learning. We are all interested in how children are alive to impression and live for expression.

All teachers would study the child! We all know the importance of living with awareness, rather than ignoring our senses. Psychologists tell all of us we must avoid problems that arise when we keep to ourselves what we feel and need, day-dreaming instead of living. School art experiences have so many reasons for being, especially when we recognize them as keys to personality growth and overall development. What our pupils paint, build or model, what they choose, deserves the continual appreciation of each of us.

All teachers wish to assume to other adults, such as parents, what is an important role of the art teacher, to counsel, to say: Believe in the child, take his work for what it is, the measure of his world, be he in grade one, grade six, or wherever. **Keep his senses alert**, share his pleasure in color and rhythmic line or repeat. **Look at his productions**, simple or not.

Try to understand his symbolism. **Let him work** through his meanings and choices with his hands; they are natural means to achieve ends. **Give encouragement** with trust and sincerity. This means care about interrupting as he works,

so that he has a chance to solve his problem for himself, helping when he asks. Encouragement means being generous, but it also means being honest, not pretending. **The art teacher's role is so much the classroom teacher's role.**

These concluding paragraphs can only say that we find the most effective way to help the elementary classroom teacher with his art teaching, is to recognize that everyone who teaches the child is potentially and practically his art teacher.

## DO WE PROVIDE FOR CREATIVE EXPRESSION

(continued from page 4)

This article does not propose a scheme or method of teaching creatively. Basic concepts and suggestions for developing creative procedures have been presented effectively by outstanding teachers for well over one hundred years. Perhaps, though, since there has been criticism of what is occurring under the guise of creative teaching, it is necessary to state that the creative process begins by recognizing that each student is a unique individual with purposes of his own. His capacity to learn exists within these purposes which he is seeking to satisfy. Any approach, thusly begins, with this fundamental concept and proceeds through stages of a process appropriate to the satisfactory solution of his needs. At least this aspect must accompany the usual activities which involve learning information, facts, skills and techniques, otherwise these so-called essentials will be left unorganized and without meaning.

If a society understands the values of creative education, perhaps it would become more wide spread within our educational institutions. The same may be said for school administrators or teachers of art.

The problem of creative education may be too large to attack in the top echelons or at the departmental level, but within the confines of the art classroom each teacher has within his grasp, conditions which can be made more effective. Within this area, one individual teacher can do something, however, small, which may affect an awakening to the importance of creative learning, even at other levels.

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## LOCATION AND PURPOSE OF A DEPARTMENT OF ART

(continued from page 8)

dations are based on experiences in their respective sections of the country and with little knowledge of the specific needs of the state and region under study.

Perhaps there is no uniform answer to the problem; but, in every case, a sincere attempt to meet the needs of the particular university in question should motivate all decisions of administrators, faculty and consultants. In some institutions educators have contributed time, thought and funds to this problem. In instances where there has been thorough committee study of an existing situation, action has been taken to place art in a location where it can have sufficient independence to work out its own particular problem of fully meeting the cultural and professional needs of the campus, state and region.

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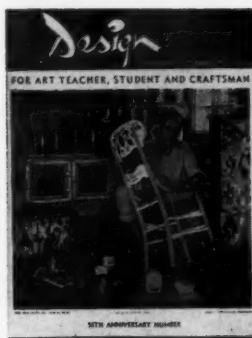
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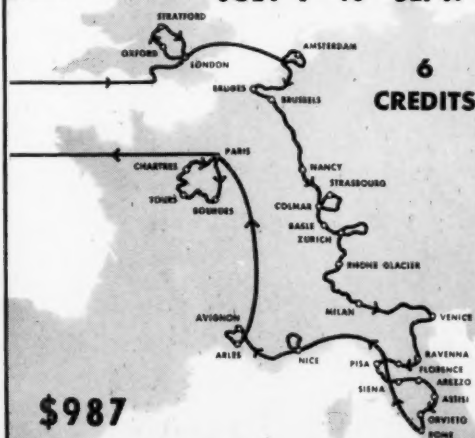
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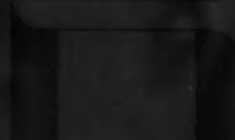


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